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H. L. BRIDWELL
ELINOR BRIERLEY
HARRIETTE B. BURT
KATHRYN E. CHERRY
CLARA L. CONNOR
OPHELIA FOLEY
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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May B. Hoelscher	
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A MAGAZINE PUBLISHED MONTHLY
for the
DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

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Adelaide Alsop-Robineau, Secretary.

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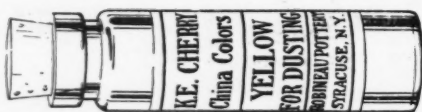
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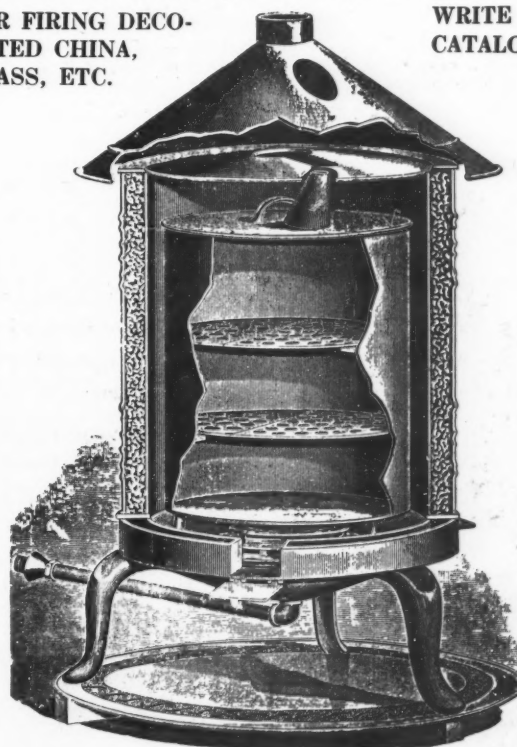
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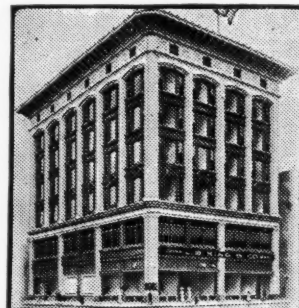
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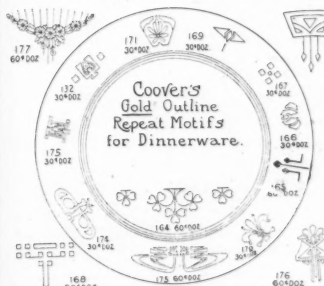
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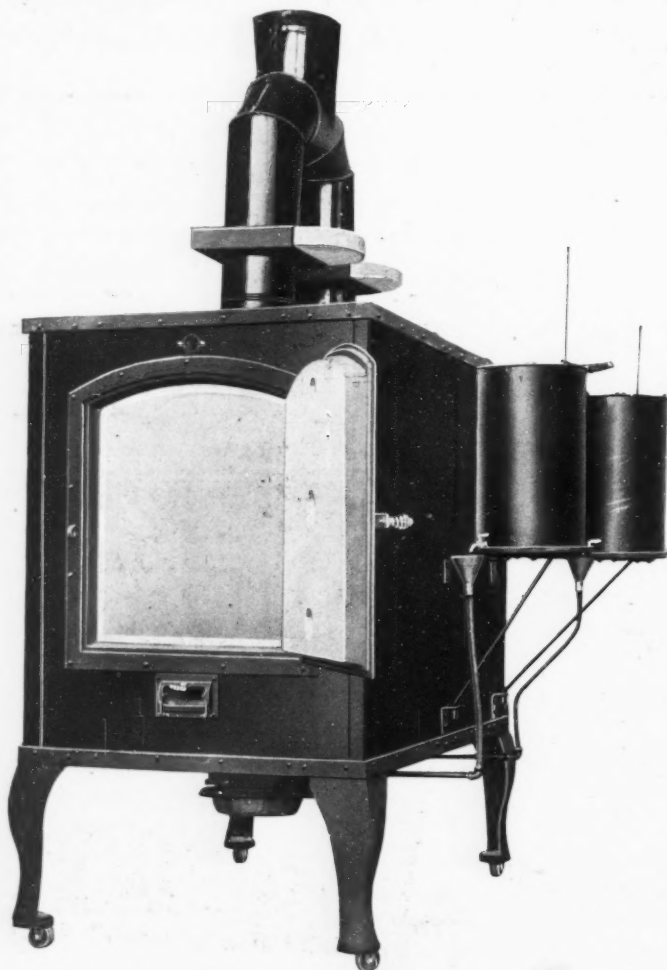
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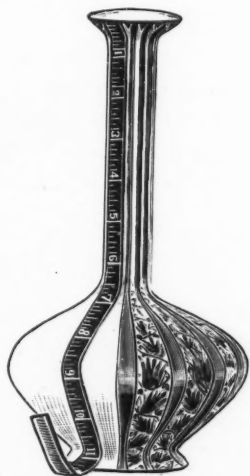
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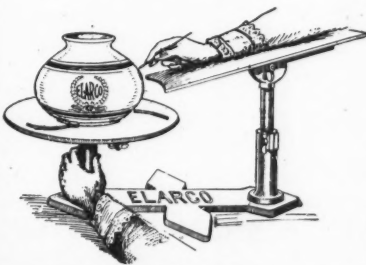
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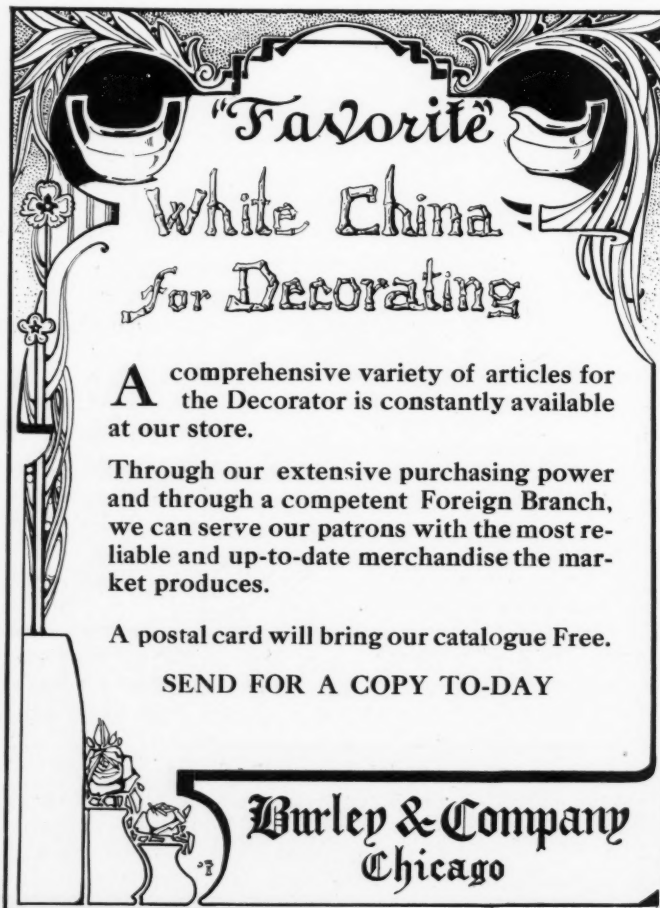
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KERAMIC STUDIO

Vol. XIV. No. 12.

SYRACUSE, NEW YORK

April 1913



VERY movement has its rise and fall, its tidal fluctuations. If it is but a momentary fantasy it has seemingly but the one period of popularity and then it disappears to rise again in another guise, another fad of the moment. But if at bottom is a fundamental truth, a real and uplifting principle, it never disappears utterly but waxes and wanes like the moon, gaining fresher and greater strength after every eclipse. So it has been with the amateur ceramic movement in this country. It started, as we older ones remember, with huge flowers painted "as large as life and twice as natural," pasted on the center of plates with never a shadow to relieve their harshness, not a sparing of a single detail. Crude as was this first impulse, back of it lay deep in woman's heart the desire for the beautiful to be expressed in a practically indestructible medium. As fingers grew more expert the naturalistic painting on china grew still more realistic till the acme of ceramic painting on china was reached about in the days of the old "Art Amateur" and "China Decorator." Then doubts as to the fitness of realistic painting as decoration for china began to creep in here and there and for a time china decoration was on the wane. Then one began to see Rococo scrolls flourishing here and there and slowly but surely the idea of china decoration rather than painting began to take hold.

It was at this time that *Keramic Studio* succeeded the old "China Decorator," and a look over its files will reveal quite clearly the steady upward march of the movement, which however has been so unprecedentedly rapid that not all have been able to keep up with its strides. For this reason there has been a slight waning of interest on the part of the great mass of decorators who have not been able to understand the rather crude "blocked out" designs that were in vogue for a time when ceramic designers were feeling about for first principles, such as mass of dark and light, spacing, movement, etc., etc. But now we are beginning to find our own again. Decoration is becoming not only more conventional, but more symbolic, it stands for more beauty in line and form and color, than ever before, and daintiness, though in new forms, is returning again. We look for the oncoming wave with happy anticipation and not without some satisfaction that *Keramic Studio* has done its part in bringing about the new spirit.

Several important new additions to amateur ceramic material in the way of soft toned, grounding colors and enamels will do wonders to lighten the difficulties of our struggling young workers. Without a doubt, they are harbingers of a new spring time in ceramic work and as in the spring a young man's fancy lightly turns to thoughts of love, so in this new spring time of ceramic opportunity, the young woman's fancy will turn, but *not lightly* we trust, to thoughts of the beautiful things she can now make to keep the young man's fancy fixed, if not on thoughts of love, at least on thoughts of the attractiveness of food served up in dishes decorated with these new and lovely designs and colors, for springtime passes into summer and fancy changes to serious thoughts and we all know that in

maturity a man's heart is in his stomach. Which only goes to prove that the stronghold of the china decorator is tableware rather than purely decorative pieces. But do not forget to keep it simple enough so that the food it is meant to set forth is not over shadowed by the decoration. For after all eating is the chief end of man, and man is the chief interest of woman, in spite of these days of suffragettes and politics.

And talking of spring passing into summer it is almost time to begin to plan for the coming season. What are you going to do with your vacation? We will ask all our readers who expect to have summer schools or classes to send us notices for our May issue, so that our students will know what to plan for in the way of study. As for ourselves, our summer school of last year was so successful that we are going to have it again, and we shall continue the feature of children's classes in various crafts which will solve the problem for many mothers who do not know how to study and look after their little ones at the same time. Watch for the May issue. We hope to make it interesting to you in more ways than one.

THE PANAMA-PACIFIC EXPOSITION

THE Panama-Pacific International Exposition which is to be held at San Francisco in celebration of the completion of the Panama Canal will open its doors to the public on Saturday, February 20, 1915.

Although two years in advance of the opening day, progress upon the Exposition has reached a stage of accomplishment in all its departments which, in the opinion of expert observers, has not been exceeded by either of the last two great expositions a year before their openings. The exposition grounds, which cover an area of 625 acres, have been prepared. Work has started and the headquarters building is completed.

Contracts for the main exhibit palaces, of which there will be fourteen, will be let at the rate of two each month, and all the buildings will be completed under contract by June 25th, 1914.

Twenty-six American Commonwealths have selected sites for their State buildings. The following foreign Governments have thus early accepted the invitation of the President to take part in the Panama-Pacific Exposition: Guatemala, Haiti, Salvador, Dominican Republic, Honduras, Panama, Mexico, Peru, Costa Rica, Bolivia, Japan, Ecuador, Uruguay, Canada, Liberia, France, Nicaragua, Cuba, Great Britain, China, Portugal, Sweden, Holland, Spain, Denmark, Argentine Republic.

More than two thousand applications for concessions have been received by the Panama-Pacific Exposition in San Francisco; fourteen of the accepted concessions will involve an expenditure of more than two million dollars. Among the concessions will be a reproduction of the Grand Canyon by the Santa Fe Railway; a working model of the Panama Canal with a capacity to accommodate two thousand people every twenty minutes; a panoramic spectacle of the evolution of the American Navy; a reproduction of the Grand Trianon at Versailles, reproducing the historic battles of Napoleon, and the Creation, based on the first chapter of Genesis. All the concessions will be educative.

POMPANO FISH PANEL (Supplement)

Treatment by Jessie M. Bard

THE brown outlines are painted with a Dark Brown, a little Violet and Grey for Flesh. The blue outlines are Banding Blue and a little Grey for Flesh. Second Fire—The greens are Yellow Green and Albert Yellow, with a little Grey for Flesh for the darker tones. The violet tones in the body of the fish are Violet No. 2 and a little Sea Green, the dark blue is Aztec Blue and a little Violet and Black. The gold color is Albert Yellow, Yellow Brown and a little Auburn. The light blue is Deep blue Green and a little Violet.

HELPFUL HINTS

Every pupil coming to me from other teachers has ironed her silk for padding. This should never be done as the unironed silk has just that "grip" to it that the piece needs.

In transferring a difficult "repeat" to a piece of china, I always paste the design to the carbon paper with a bit of adhesive tape. This is a great help especially on rounded surfaces.

In spring and fall before fires are lighted and I want to use gold I fill my hot water bottle and place it beside me where I can lay the gold glass on it when a little heat is necessary to make it mix properly.

Elinor Brierley



BONBONNIERE (Supplement)—OPHELIA FOLEY

PAINT in the outline and all the black spaces with Black and fire. Second Fire—Oil the grey tones in the border in the circle in the center, and the head and tail of the grey fish and dust with one-half part Violet No. 2, four parts Pearl Grey, two parts Ivory Glaze. Oil the body of the light fish and dust with three parts Pearl Grey, one part Violet No. 2, one-half part Deep Blue Green.

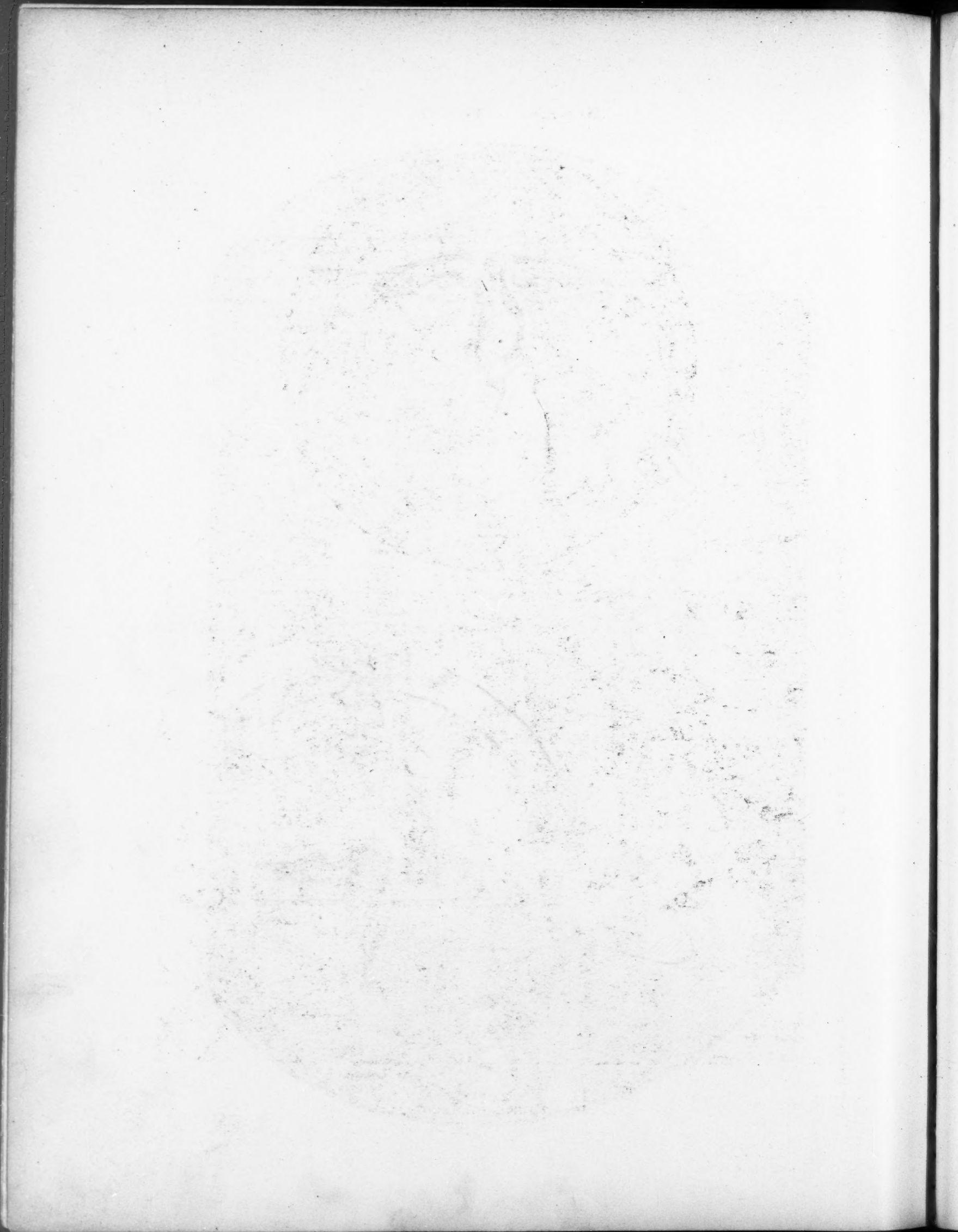
Oil the dark green background and the bottom of the box if a dark green is desired and dust with one part Shading Green, one part Apple Green, one part Pearl Grey, one-half Grey for Flesh. The light green is painted with Moss Green and a little Yellow; the red tone is Blood Red, a little Violet and Dark Brown. The head of the dark fish Moss Green and a little Grey for Flesh. Silver can be used for grey parts of fishes.



BONBONNIERE—OPHELIA FOLEY
POMPANO FISH PANEL—H. BRIDWELL

APRIL 1913
SUPPLEMENT TO
KERAMIC STUDIO

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SYRACUSE, N. Y.





POMPANO FISH PANEL (Supplement)—H. L. BRIDWELL

(Treatment page 248)

VASE, EGYPTIAN MOTIF (Page 262)

Treatment by Jessie M. Bard

OUTLINE is Black. The bands and all the heavy black spaces are gold. The upper sections of wing is Orange Lustre and the two lower sections are Yellow Lustre. The small spaces between the circles of the sun and also the lower section of body and the space outlining the upper section are painted with two parts Apple Green and one part Yellow Green, the larger spaces are Yellow Lustre.

Upper section of body is Banding Blue and Aztec Blue. Background space back of wings is Light Green Lustre applied

rather heavy. Remainder of background is Dark Green Lustre. Legs of the figure are gold.

* *

PLATE (Page 263)

Henrietta Barclay Paist

ABSTRACT design in gold. Basket ivory color. Enamels for fruit: "Marwine" for grapes; Grey Green, leaves; Dull Yellow, shaded with Grey Green, for pears; same shaded with Deep Red Brown for peaches. Outline the design carefully first and fire.



POETAZ NARCISSUS—PHOTOGRAPH BY W. S. STILLMAN

Treatment by Kathryn E. Cherry

PAIN'T the background in first with Apple Green, Painting Yellow, Mauve; then the white flowers are shaded with a little of the Painting Yellow, and Apple Green; the centers are Yellow Brown, a little of Yellow Red; leaves are Yellow Green, Brown Green. For the yellow flowers use Painting Yellow

and Albert Yellow, shading with Yellow Brown and Brown Green.

Second Fire—Paint a thin wash of Apple Green over the entire background, then strengthen the centers of flowers with Albert Yellow, Brown Green.



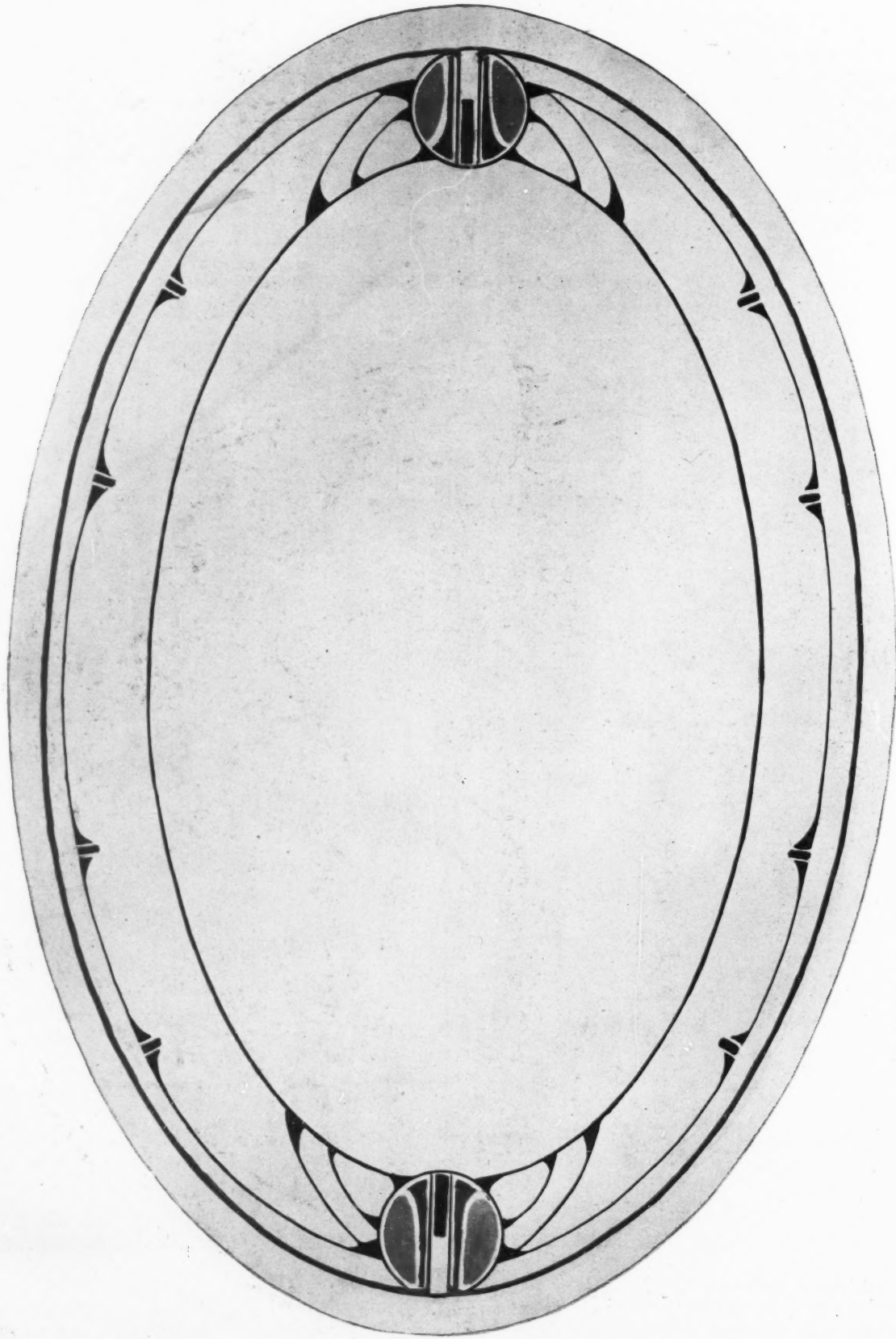
NARCISSUS—HARIETTE B. BURT

(Treatment by Kathryn E. Cherry)

OUTLINE the design with Grey for Flesh and fire. Then paint in the grey in flowers with Apple Green and Mauve. The centers are Painting Yellow, Yellow Brown and Yellow Red. The leaves are Apple Green, Yellow Green, and Shading Green. Background is Yellow Brown, Yellow Red

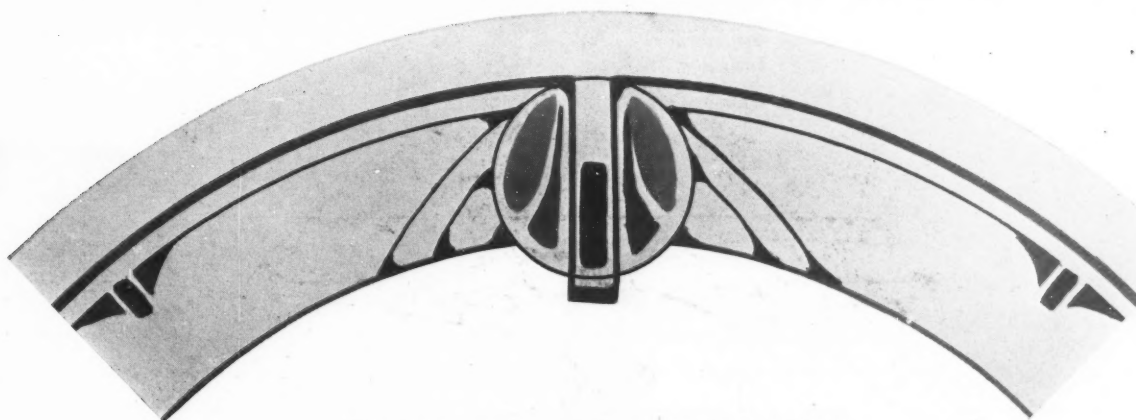
and Grey for Flesh.

Third Fire.—Paint a thin wash over the entire background of Painting Yellow, a little Brown Green near the flowers, then paint a thin wash of Albert Yellow and Yellow Green over the shadow side of the flowers.

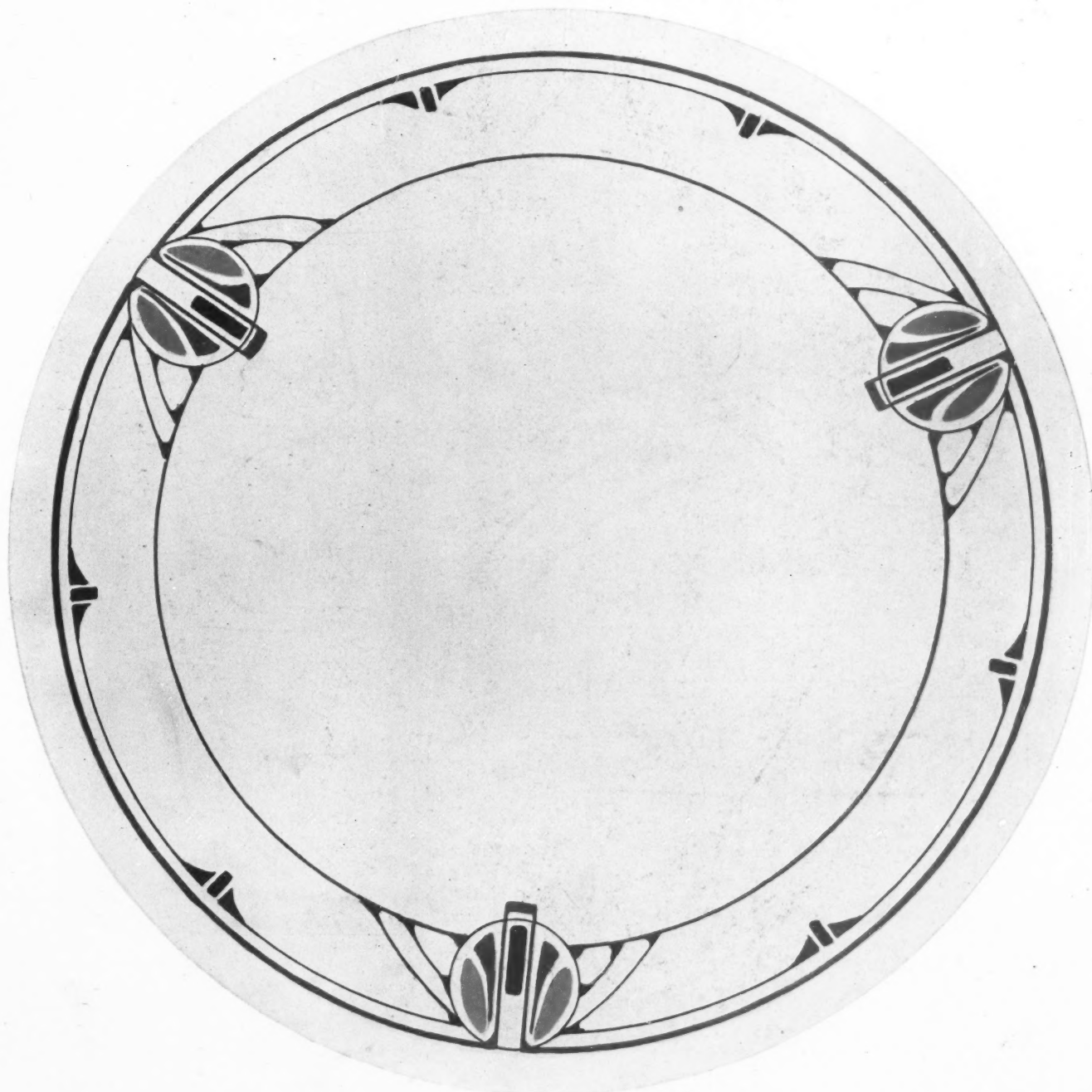


PLATTER—F. R. WEISKOPF

(Treatment page 256)

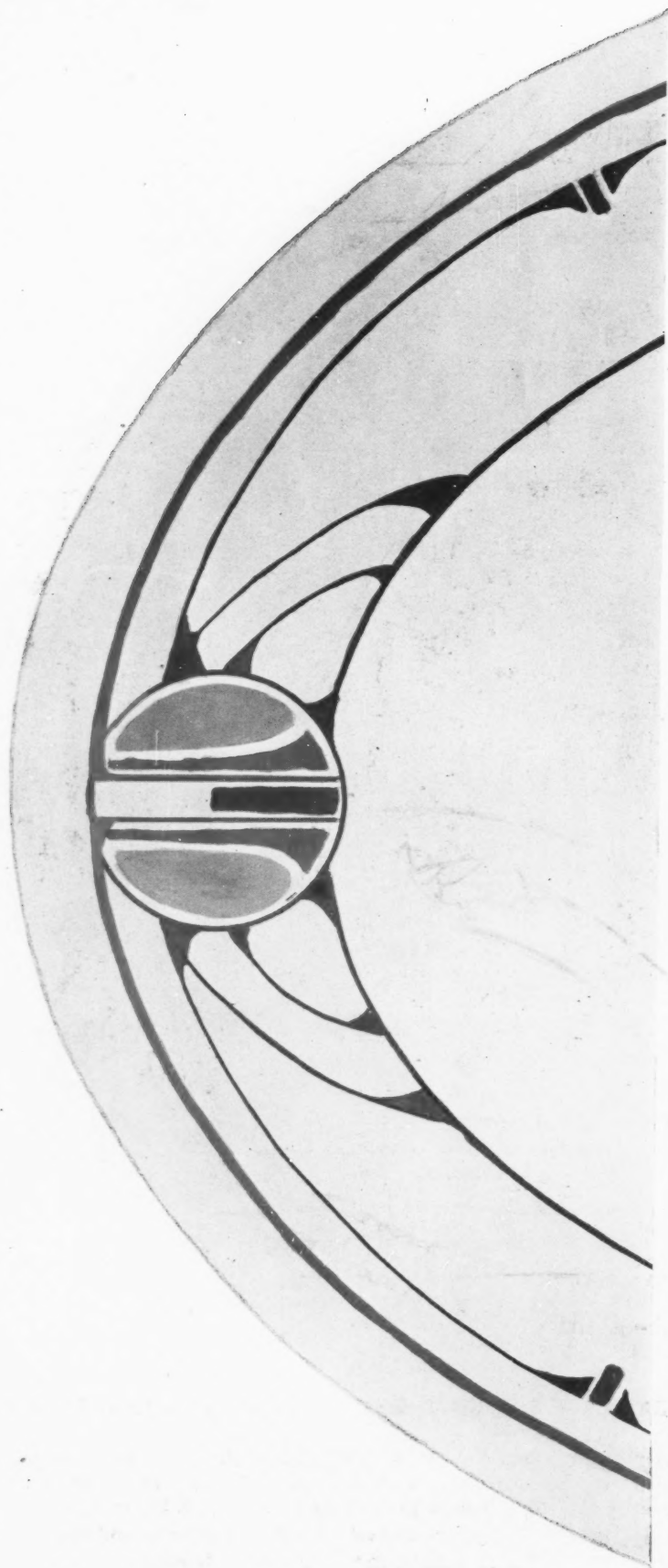


SECTION OF TEN INCH SERVICE PLATE

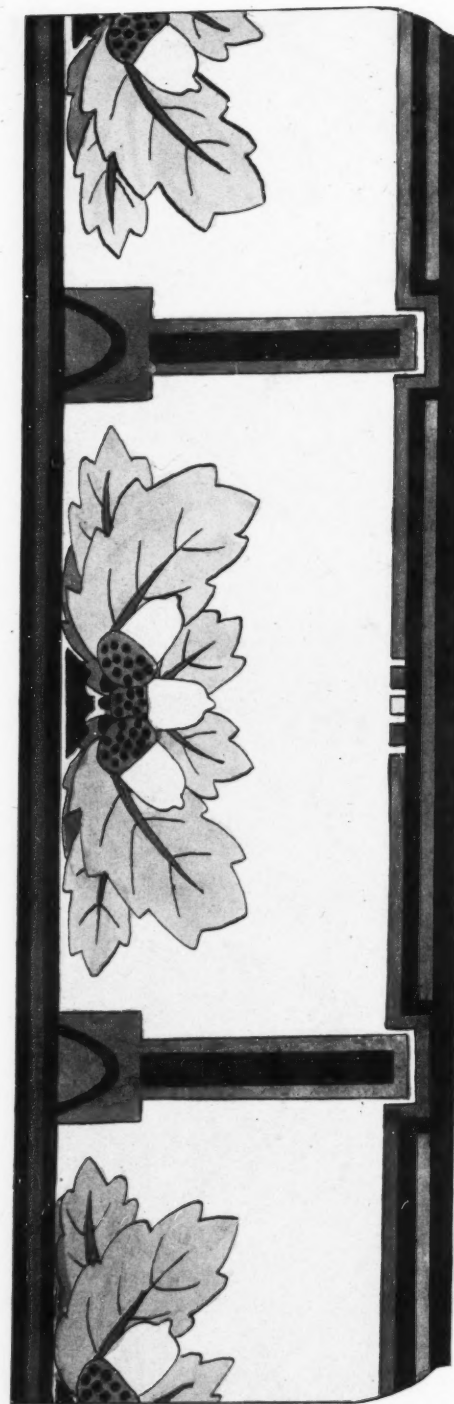


PLATE—MRS. F. R. WEISKOPF

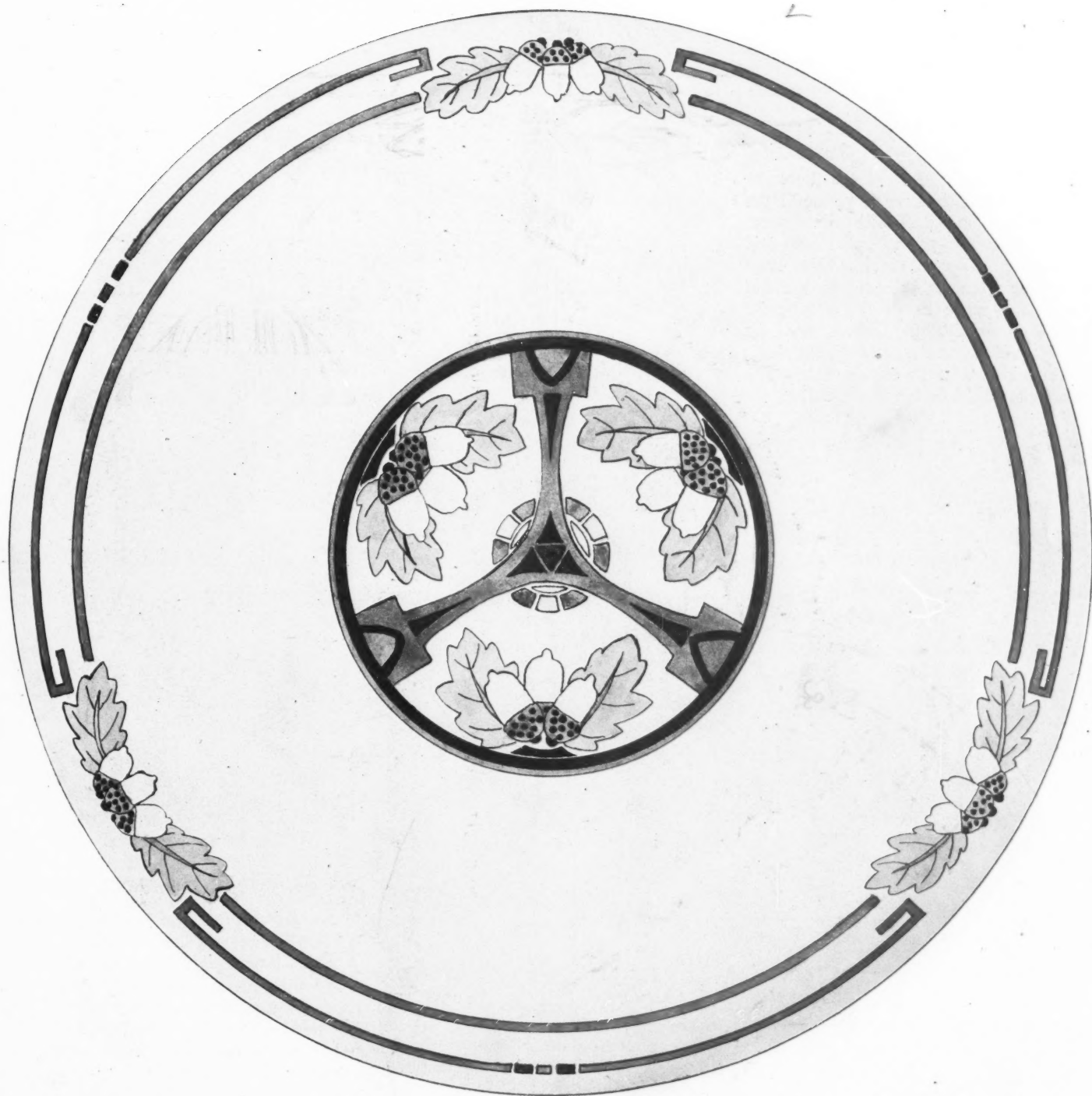
(Treatment page 256)



END SECTION OF EIGHTEEN INCH PLATTER—F. R. WEISKOPF



OUTSIDE OF NUT BOWL—MAY B. HOELSCHER



NUT BOWL (INSIDE)—MAY B. HOELSCHER

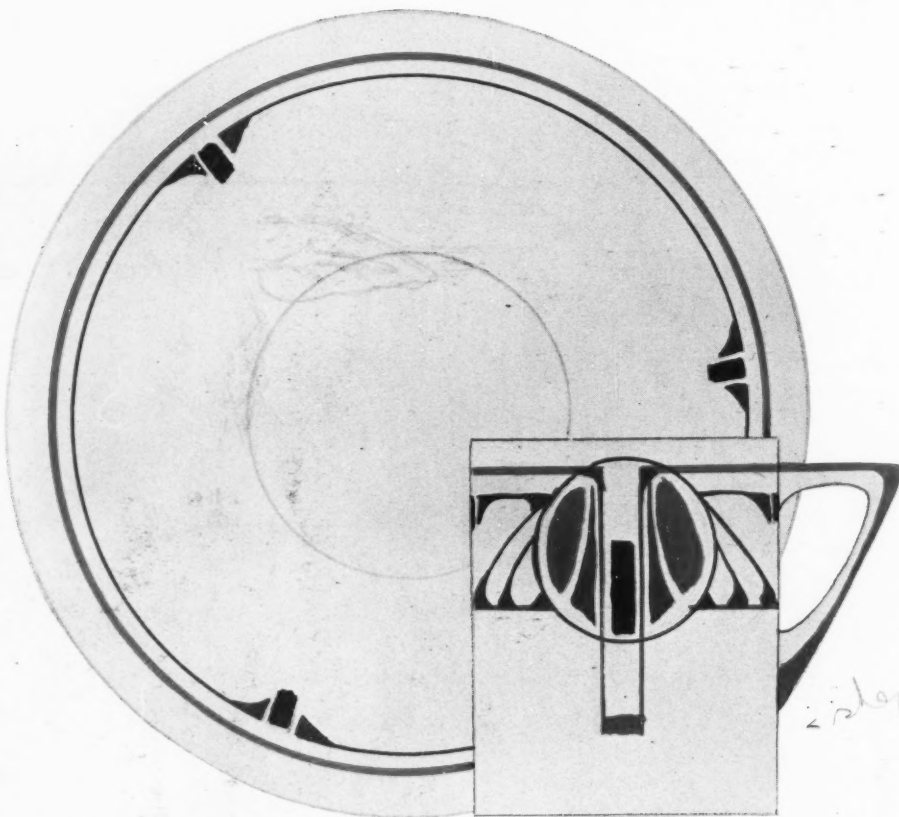
Treatment by Jessie M. Bard

ALL of the darkest spaces are Gold and the outline Auburn or Hair Brown and Grey for Flesh. Oil the grey in all of the bands and dust with two parts Pearl Grey, one part Grey for Flesh, one part Yellow Brown. Paint the lower part of the acorns with a flat wash of two parts Yellow Brown, one part Albert Yellow and a little Dark Brown. The upper part of the acorn with a Dark Brown. Leaves are Brown Green and a little Yellow Brown, the heavy vein is Brown Green and a little of the Dark Brown. Oil the background and dust with one-half Grey Yellow, three parts Ivory Glaze.

DINNER SET—F. R. WEISKOPF

Treatment by Jessie M. Bard

TRACE in the design. Oil the outer band and the large grey space in the circle design and dust with three parts Ivory Glaze, two parts Apple Green and a touch of Yellow. Paint the three large remaining spaces in the circle design and the oblong space in the second border with three parts Yellow Brown, one part Albert Yellow and a little Yellow Red; this should be a strong orange color. The remainder of the design is in Gold.



CUP AND SAUCER—F. R. WEISKOPF



CUP AND SAUCER—MRS. GEORGIA DENNISON KIMMONS

CUP AND SAUCER

Mrs. Georgia Dennison Kimmons

FIRST Fire—Outline design in black, dry thoroughly. Band, Brown Green toned with Black. Colors, either flat or enamel, taking care not to over run outline.

Second Fire—Same treatment as above only fire outline first before laying in colors.

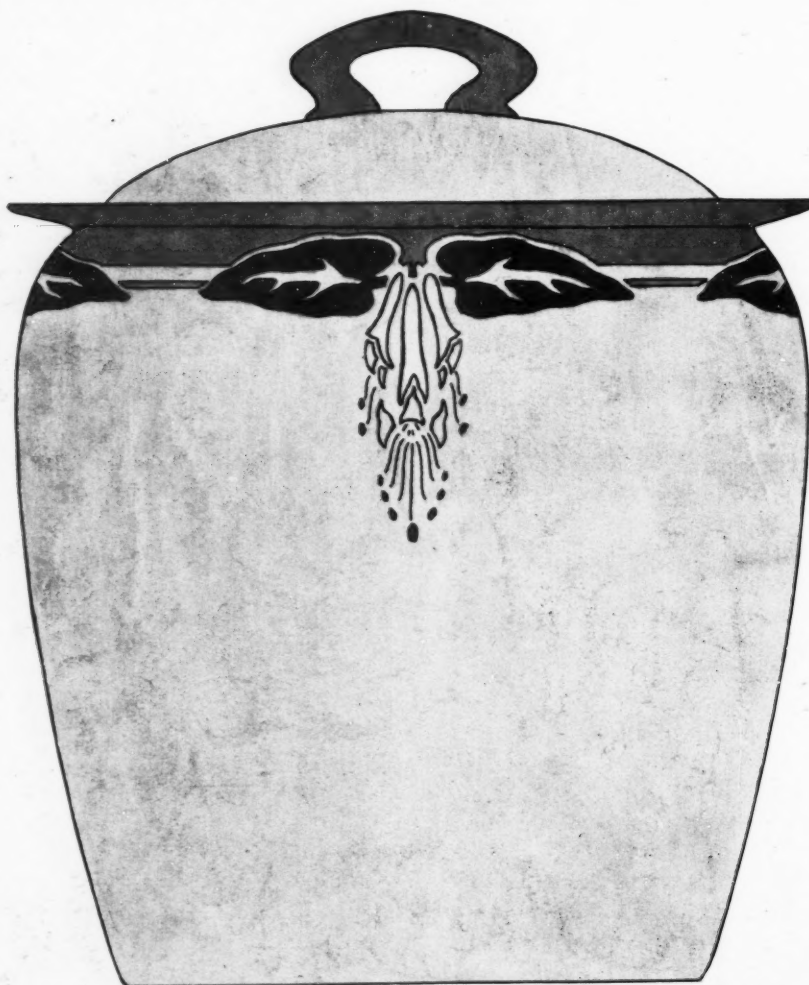


COTTAGE TULIPS, PINK AND WHITE—PHOTOGRAPH BY WALTER S. STILLMAN

Treatment by Kathryn E. Cherry

PINK flower, use Rose very thin, shaded with Blood Red and Mauve. White flower, use Apple Green very thin and Rose, shade to the stem with Painting Yellow. Stems are Apple Green; leaves are Yellow Green, Shading Green and

Brown Green. Background, Albert Yellow, Yellow Green and a little Mauve. Second Fire—Same colors used in first fire. Over the pink flower paint a thin wash of Rose, shade it with Mauve and Rose.



HONEY JAR—CLARA L. CONNOR

Treatment by Jessie M. Bard



DESIGN FOR COVER OF HONEY JAR

OIL the grey tones and dust with one part Grey Yellow and three parts Ivory Glaze. Oil the leaves and dust with three parts Pearl Grey and one part Apple Green.

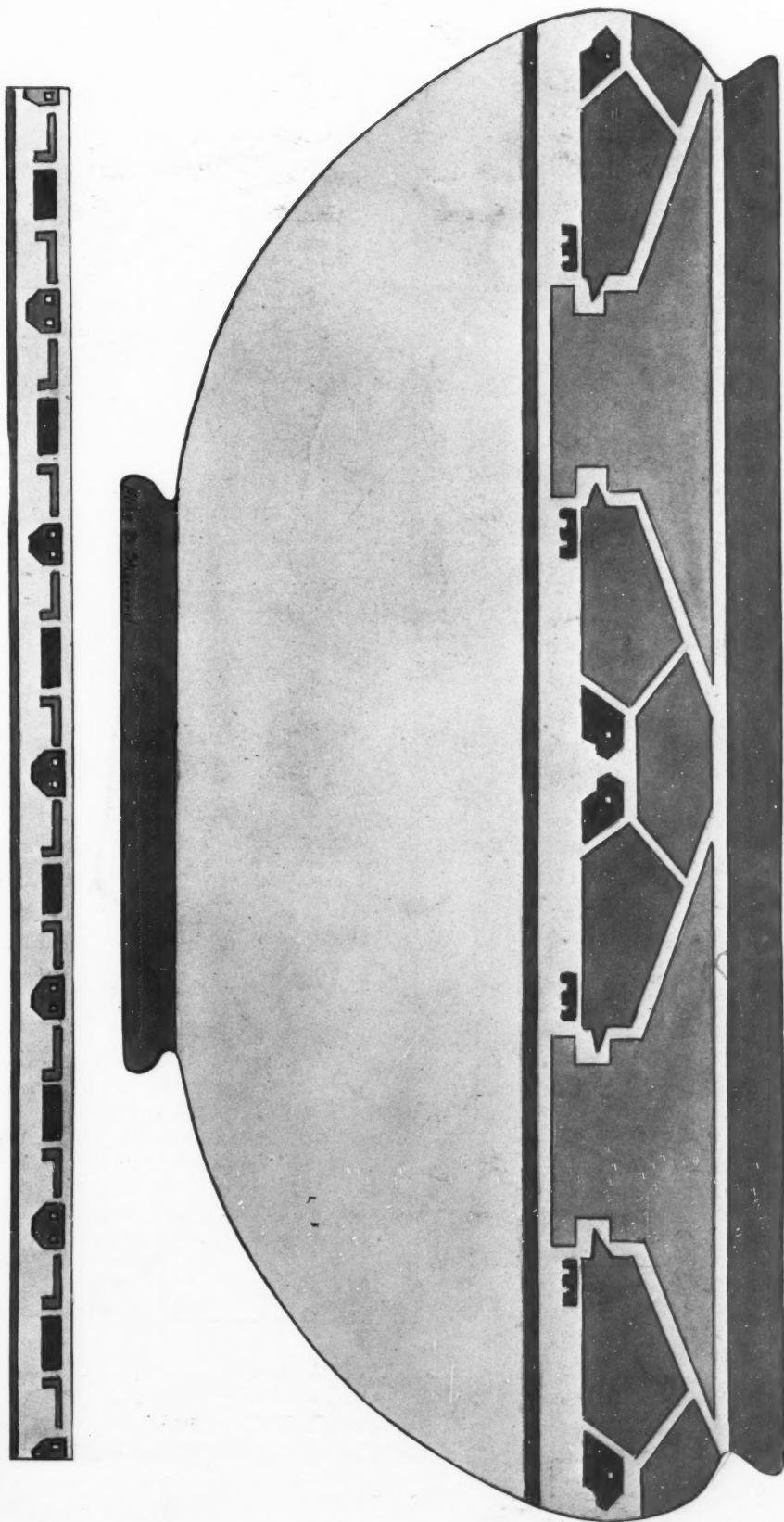
Outline the parts indicated with Green Gold, also the stamen of the flowers and the stem between the leaves.

Second Fire—Paint the flowers with a thin wash of Blood Red and a little Yellow Brown. Flow a heavy wash of Opal lustre over the background.

SOUP BOWL, TURTLES

Treatment by Jessie M. Bard

THE outlines, head and feet of turtle, and the three bands are Gold. Oil the space between the turtles and dust with one part Grey Yellow, one part Yellow Brown, three parts Ivory Glaze. Oil the bodies of the turtles and the space above them and dust with three parts Ivory Glaze, one part Albert Yellow, one part Yellow Brown.



SOUP BOWL, TURTLES—ALICE B. SHARRARD

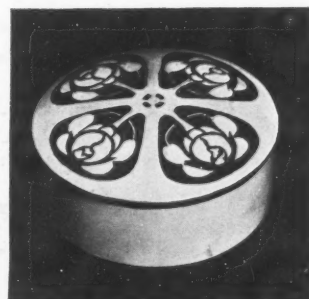
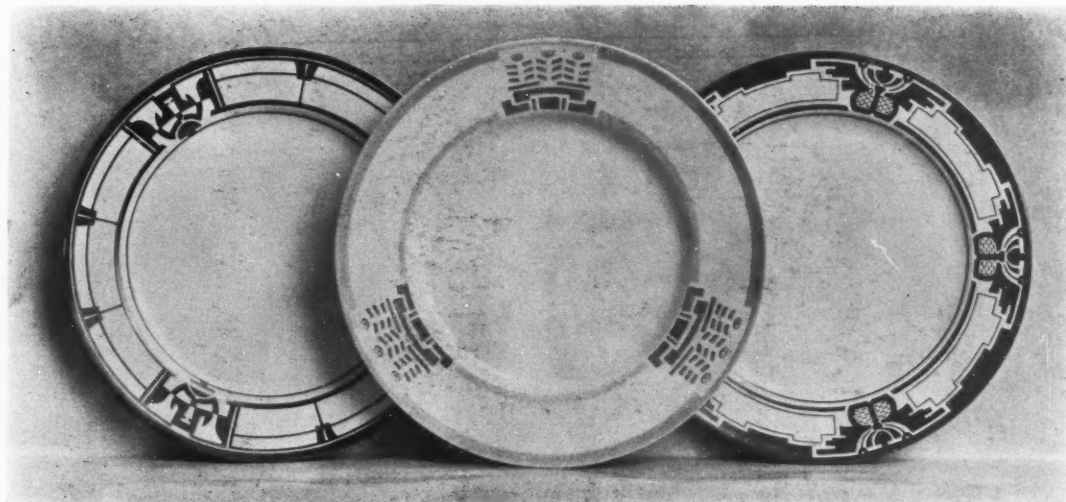


FREESIA—HARRIETTE B. BURT

Treatment by Kathryn E. Cherry

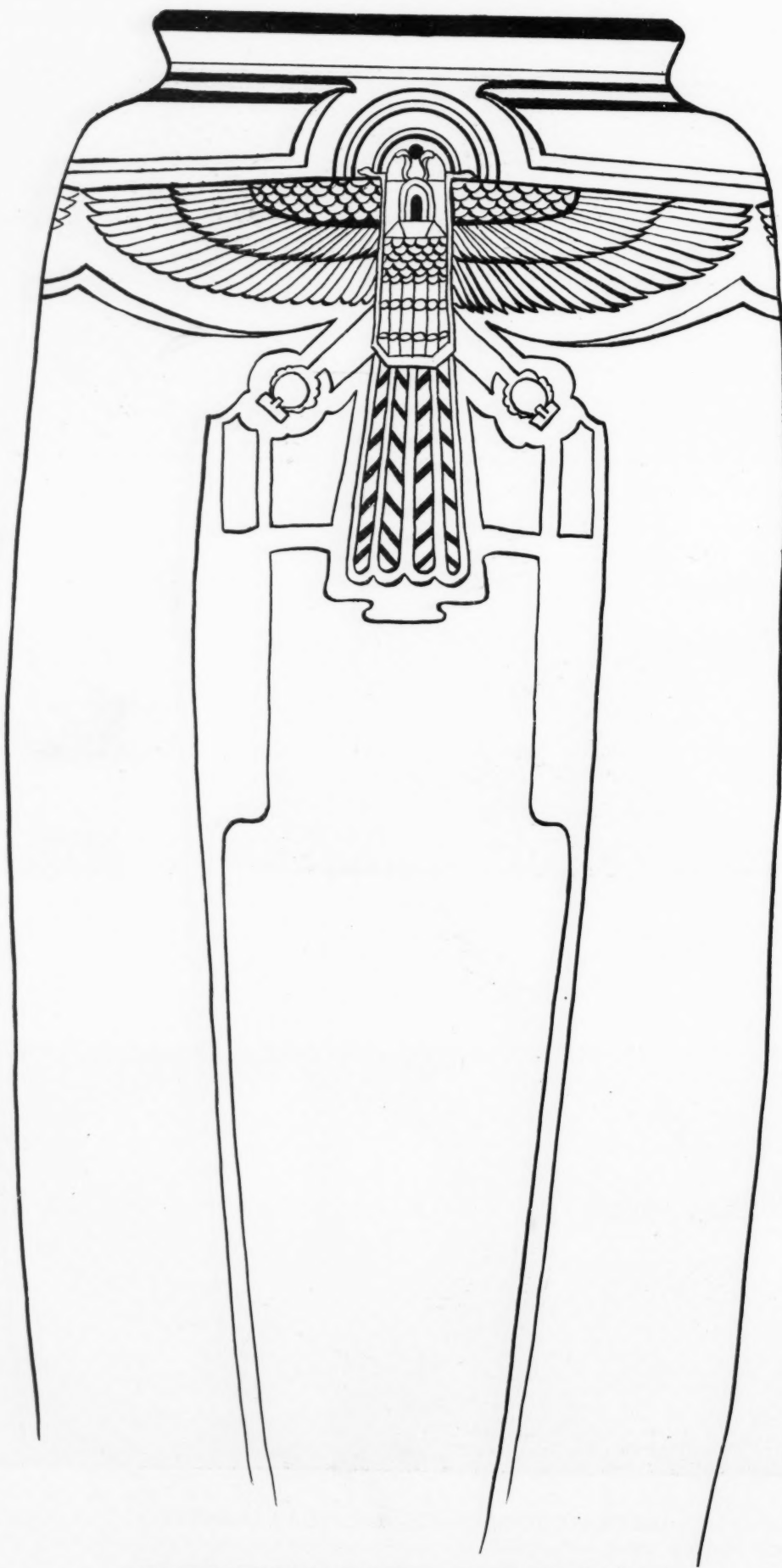
INDIA ink the design very carefully, then paint in the background with Grey for Flesh and Mauve; then the leaves are Yellow Green and Brown Green; the stems are Shading Green and a little Black; the flowers are the thinnest

kind of a wash of Painting Yellow, a little Apple Green and a touch of Mauve. The second fire is a thin wash of Apple Green over the entire background and the leaves. The flowers are shaded on the shadow side with Mauve and Apple Green.



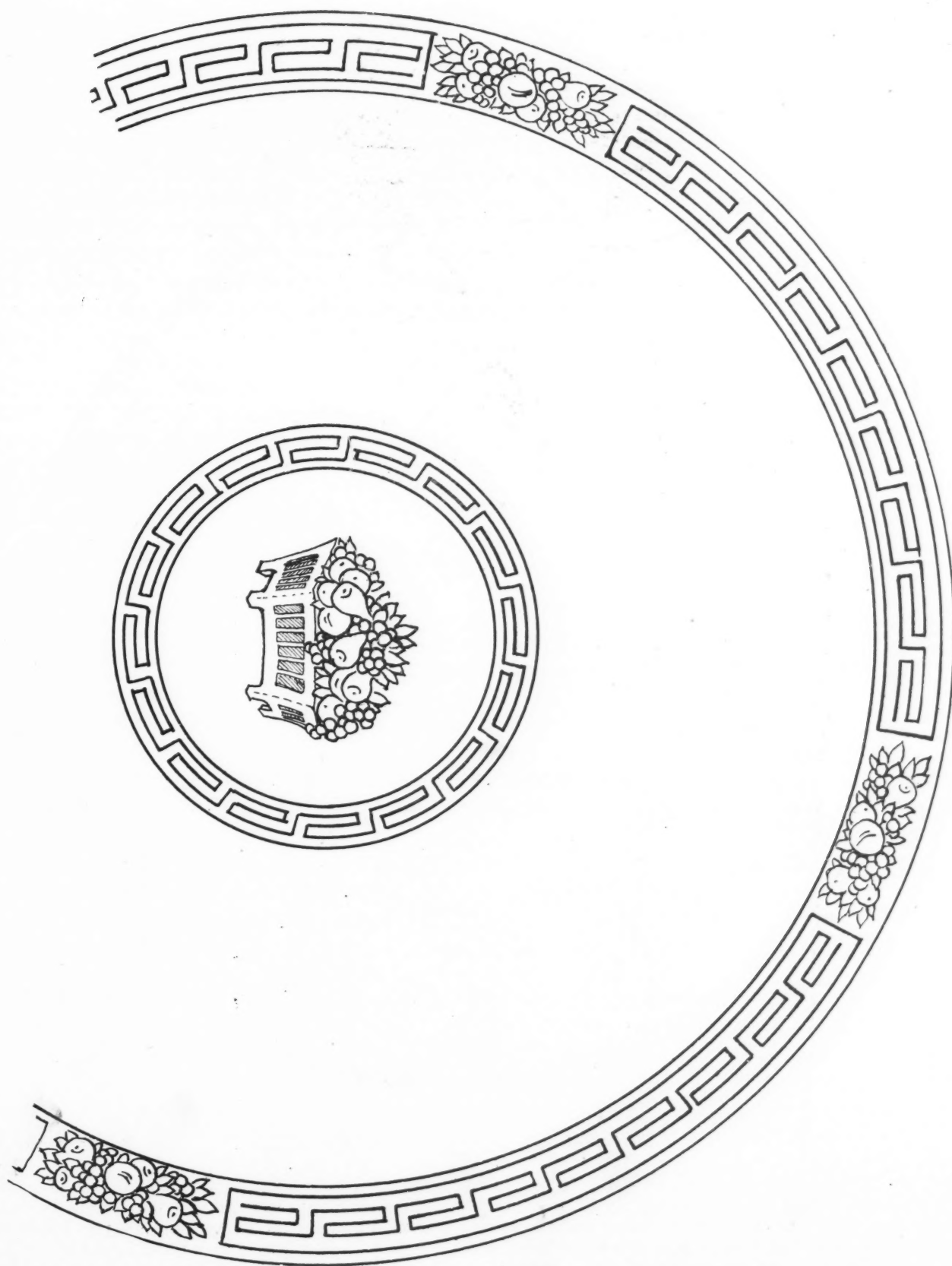
DECORATED PORCELAIN—MATILDA VORHEES

Exhibited with the National Society of Craftsmen, New York



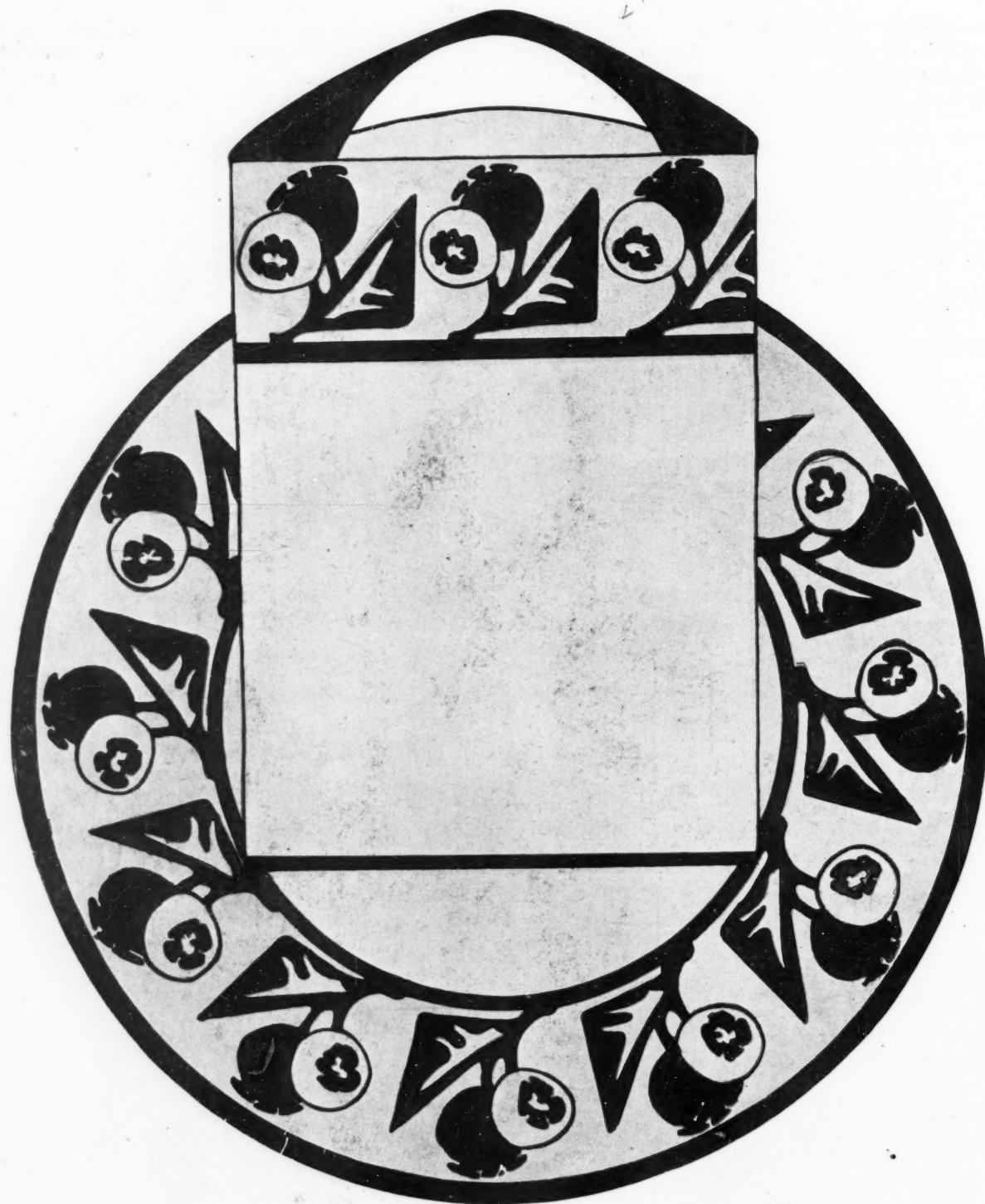
VASE, EGYPTIAN MOTIF—EDNA MANN SHOVER

(Treatment page 250)



PLATE—HENRIETTA BARCLAY PAIST

(Treatment page 250)



MARMALADE JAR—CRAFTSMEN'S GUILD

Treatment by Jessie M. Bard

OIL the dark fruit and the dark part of the light one and dust with three parts Ivory Glaze, one part Grey Yellow, one part Yellow Brown. Oil the leaves and bands and dust with two parts Pearl Grey, one part Grey for Flesh, two parts Yellow Brown, and a pinch of Blood Red. Outline the

light fruit with Grey for Flesh. Second Fire—Oil the entire surface of jar and plate and wipe the oil from the light fruit, then dust with one part Ivory Glaze, one part Pearl Grey, one-half part Yellow Brown. Paint the light fruit with Albert Yellow and a little Grey for Flesh.

FRENCH TUBEROSE (Page 267)

Treatment by Kathryn E. Cherry

FIRST Fire.—Outline the design with Grey for Flesh, then fire. Second Fire.—Paint the background with Mauve and a little Apple Green, Painting Yellow, and Grey for Flesh. The flowers are painted with Brown Green and Mauve shaded

with Apple Green and Rose, the yellow centers are Yellow for Painting. The leaves are Yellow Green and Shading Green, stems are Apple Green and Mauve.

Third Fire.—Use the same colors as used in the first fire. The high lights are left in the flowers. Use a delicate wash of the Mauve and the Apple Green on the shadow side. Wash a thin shading of Mauve around the flowers.



CROWN AND TRUMPET NARCISSUS—PHOTOGRAPH BY WALTER S. STILLMAN

Treatment by Kathryn E. Cherry

FLOWERS are Painting Yellow, Albert Yellow, Yellow Brown; the centers or cups are Yellow Brown and Yellow Red. Leaves are Moss Green, Shading Green. Background, Yellow Green, Mauve, Grey for Flesh.

Second Fire—Same colors used in the first fire. Shade the shadow side of the flowers with Brown Green and a little Yellow Brown.

For the centers use Yellow Red.



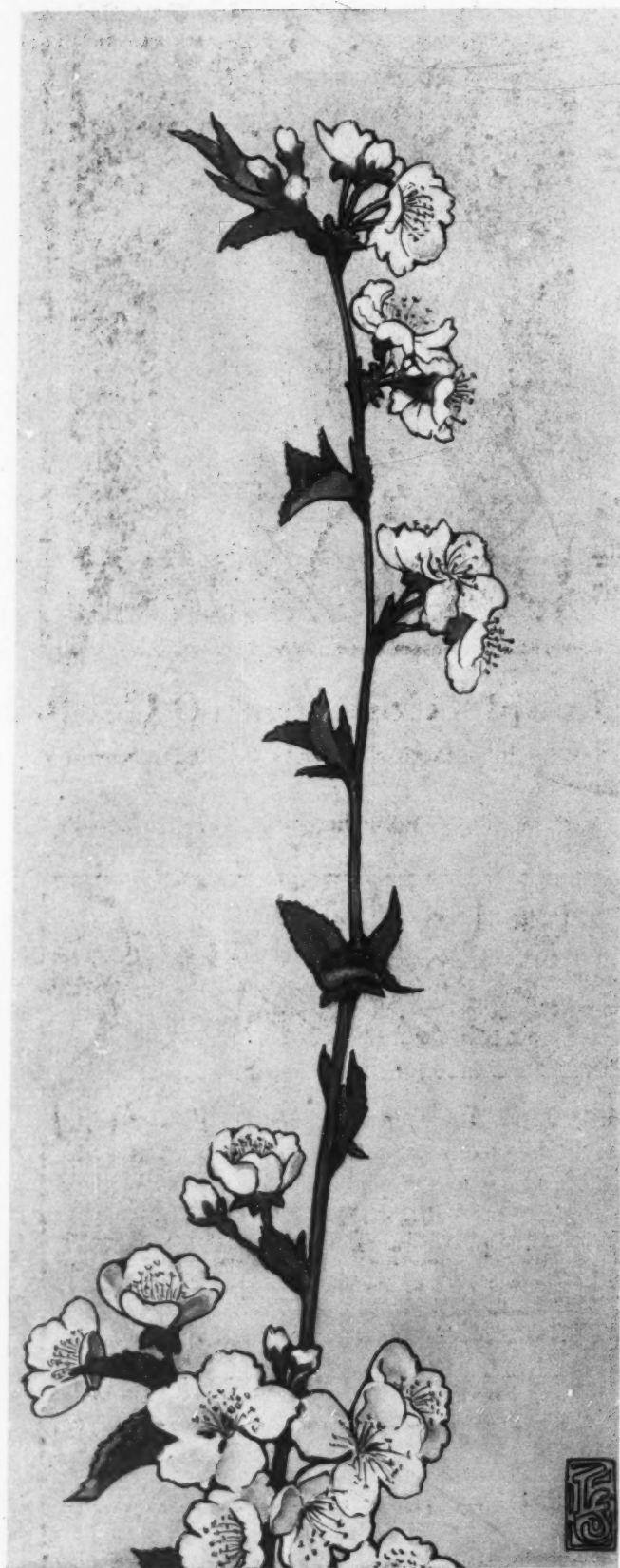
BLUE AND WHITE PLATES—YUKEY R. TANAKA

(Treatment page 268)



FRENCH TUBEROSE—HARRIET B. BURT

(Treatment page 265)



CHERRY BLOSSOMS—LILLIAN STURGES

Treatment by Kathryn E. Cherry

OUTLINE the design with Apple Green and fire. Paint the leaves with Apple Green, Yellow Green, and a little Shading Green in the deepest tones, the blossoms are shaded

with Apple Green and a little Rose, the stamens are Albert Yellow and Brown Green.

Third Fire.—Oil the background with the Special Oil, dust it with Green Glaze, clean out the blossoms.



PLATES—YUKEY R. TANAKA (Page 266)

Treatment by Jessie M. Bard

FOR the large plate in the foreground, oil the border and dust with three parts Ivory Glaze, one-half Grey Yellow Second Fire—Trace in the design and paint branches of trees with a thin wash of Auburn or Hair Brown, a little Violet and a touch of Black. The pine cones with Moss Green and a little Yellow Brown and pine needles with Shading Green, a little Moss Green and a touch of Black, the dark spots in the background with Grey for Flesh, a little Auburn Brown and a touch of Black.

Third Fire—Wash in the dark grey background with Grey for Flesh and Pearl Grey and a very little Apple Green.

SMALLER PLATE IN BACKGROUND

Paint the border with a soft ivory tone using Pearl Grey, a little Albert Yellow and a touch of Yellow Brown Second Fire—The outline around the chrysanthemums Deep Blue Green two parts, Copenhagen Blue one part; the outline around the bands is the same but applied heavier. Leaves are Sea Green and a little Violet for the grey tone and add a little Shading Green for the darker tone. The small flowers are a very thin wash of Blood Red for the lighter tones and a little heavier wash of it for the darker tones. Bands are Deep Blue Green and a little Sea Green, the grey background is a thin wash of two parts Pearl Grey and one-half part Grey for Flesh.



SHOP NOTES

M. T. Wynne of New York will remove, May 1st, to larger quarters, at 52 West 36th Street.



ANSWERS TO CORRESPONDENTS

E. B. G.—The special oil is padded when a large surface is to be covered and on the small surfaces it is painted on very thin, a little color is usually added to the oil to enable one to see whether it is being applied evenly. Special tinting oil and grounding oil are used for the same purpose but the former is more satisfactory, it is not as heavy—gives a better quality to the color. It should usually be allowed to stand awhile, although that depends largely on the weather and the way it is applied—usually in the summer it is not necessary to allow it to stand. The color should look dry after it is dusted on. Muller & Henning's Outlining Black is the best to use for outlining. India ink does not fire, it is only used for correcting your design and needs to be gone over with black paint.

P. F.—An ivory tone fires out if fired too hot so that may possibly be the cause of your tint not being satisfactory unless it fired darker than you wanted it, in that case you probably used the color too heavy and there would be no way of making it lighter except to take it off with a china eraser and apply it again. If it is too light you can go over it again with the same color.

A. G. D.—For haw apples use a thin wash of Yellow Red and Blood Red for the light part and for the shadow side use Blood Red and a little Violet; for the pronged cap use Blood Red and Auburn or Dark Brown. For blueberries use Sea Green and a Deep Blue Green for the lights and Banding Blue, Sea Green and Copenhagen Blue for the shadow side.

M. S. C.—The best decoration for a dinner set for a beginner would be a simple conventional border design in gold and a touch of color. You will find a number of these in the different numbers of the *Keramic Studio*. Yes, the Haviland china is better than the Bavarian but there are other kinds of French china that are just as good.

T. B. B.—If the gold was on Belleek ware it has probably been over-fired but if on china it is hard to tell the reason. It probably needs to be gone over again. In the treatment for grape border in the July number you are to dust the Pearl Grey over the colors that have been painted on when they are partly dry at least a couple of hours after it has been painted.

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No. 71 gives border shown, with section colored, and a complete 8-inch circle in another arrangement of the same flower, in outline. Price, 25c.

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Treatments supplied for each design.

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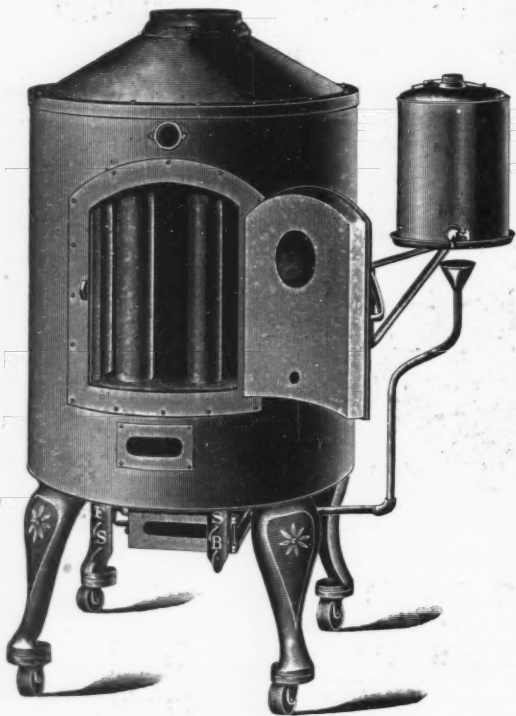
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H. J. CAULKINS

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M. C. PERRY

If china decorators would do their own firing with a Revelation Kiln, then figure what they had saved, the results would be another revelation.

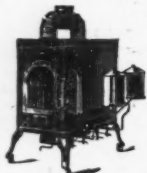


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If you want to know about the Revelation Kiln ASK THOSE WHO USE THEM

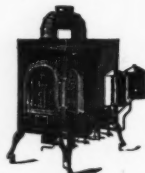
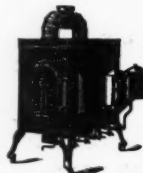
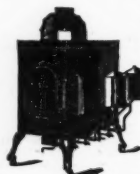
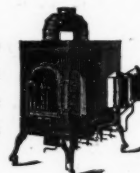
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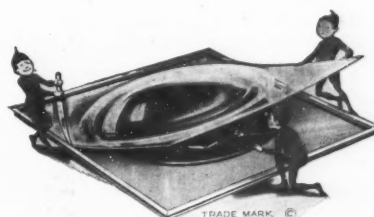
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